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KNOTTING MATTERS

The Magazine of the International Guild of Knot Tyers

INTERNATIONAL GUILD OF KNOT TYERS

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KNOTTING MATTERS

The Magazine Of The International Guild Of Knot Tyers

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The editors welcome the submission of letters, articles, photographs and sketches for publication. Correspondence with the editor may be by e-mail, but more extensive items, such as articles for publication, as well as any pictures, need to be sent as attachments. Pictures should be of good quality. All submissions must include their author's name and e-mail or postal address.

If there are meetings or other events to be publicised in *Knotting Matters*, please bear in mind the months of publication - March, June, September and December. Although the deadline for the next issue is always given at the foot of the Index page, please note that the editors begin putting it together at least three weeks earlier.

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PLEASE NOTE: LETTERS AND ARTICLES FOR THE MARCH ISSUE OF KNOTTING MATTERS MUST BE RECEIVED BY 13th FEBRUARY 2017.

Cover: 'Seemannsknoten' an exhibit in the Wrack-und-Fischereimuseum, Cuxhaven
Photo: Richard Hopkins

EDITORIAL

Since our appeal for more articles we have seen a steady trickle of correspondence and new materials, so thank you. Any of you who have written a piece know how heartening and helpful it can be to receive feedback on the positive and negative aspects of your contributions.

In this quarter's magazine we have a broadish spectrum of offerings: from Part 2 of the article on Turks Heads to a macramé Santa, including musings on wire stays and information about "marline-spike" work. We have a brilliant example of knotting as art (does anyone know this artist?), two book reviews and some pictures from Cuxhaven. In fact we have added an extra four pages to this quarter's *Knotting Matters* - bumper numbers like this will be the exception rather than the rule!

Cazbil's article on lassos seems to have touched a knotting nerve! Apart from the two responses we are publishing here, there are another two waiting for March as we want to ensure variety across the board.

We are also trying a couple of new ideas: firstly, following a suggestion by a member, we have been asking authors who are submitting a piece, to also send us a short "bio". We then propose to put the profiles on the website so that they can remain there for future reference; secondly, when there is further material on the same subject by the author, we are going to put that on the website also. In this case, Sue has a macramé pattern for a snowman, so all you macramé *aficionados* can go to the website should you wish to try it.

You will see a list of IGKT reprints on p. 43, and there is one other reprint with the supplies secretary: James E. Harvey, *A Comprehensive Text of Turk's Head Knots.* (£16) There will be a review of this in our March edition.

Please continue sharing your ideas and comments, and please, please, please, make one of your New Year's resolutions to take the plunge and share something more substantial with us!

In this final *Knotting Matters* of 2016 – and our third – David, Gordon and I wish you – all the best for 2017!

M.

PS Wer hat den Löwen angefertigt? Qui a fabriqué le lion?

LETTERS TO THE EDITOR

Dear Sirs

I was recently informed that the editorial staff were concerned that there was a potential shortage of material for future articles in *Knotting Matters.* As an isolated knotter, the arrival in the post of the newsletter is an eagerly read letter day (pun intended) and the prospect of non-arrival is extraordinarily sad. Assuming I have been accurately informed, I would like to offer some ideas for consideration.

1 The IGKT web site forum. I periodically visit the site in order to see what the members are discussing. The range of topics is impressive and I think that an analysis of these would reveal areas of primary or general interest as well as possible authors for KM articles.

2 I am the recipient of several branch newsletters and am usually impressed by the contents. Reprints of some select articles for the wider audience would be of considerable benefit.

3 I believe that "outsiders" (non-members) could make interesting and useful contributions. I would suggest that museum curators, archaeologists, historians, manufacturers are potential sources of articles relating to ropes and knots.

4 There have been several pen-portraits of notable knotters, and I am confident there are a lot more that merit description, with particular attention to their products.

5 At the Maritime Museum in Hobart there is a magnificent knot board that is, in my parochial opinion, one of the best in the world, and it has a marvellous history. An ongoing series – read competition – involving photos and articles/ histories would surely be of wide interest. Competition implies a prize, so how about a ball of string, and yes, I am a fan of the Goon Show.

6 I have been contemplating writing an article on how I solved some physical problems using string and specific knots. One involved the installation of a fan in a computer. There must be a lot of members who have a similar, but different experience.

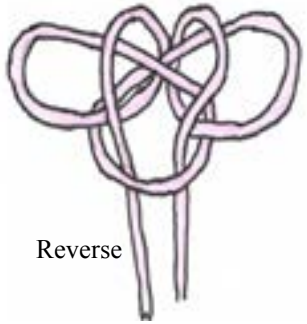
Over the past few decades I have contributed a few articles and can report that the experience of having one's writing published in an international document is pleasurable to say the least, and I would encourage other knotters to get writing/ photographing and similarly enjoy that experience.

Frank Brown

Dear Maurice,

I have had a lot of fun over the years with these two knots tied in the bight - watching people trying to master them. I hope your readers will enjoy the challenge:

Clove Hitch Lark's Head



Simplicity

with my best wishes for a Merry Christmas to everyone.
Owen Nuttall

(Owen has promised to supply the tying instructions for publication in the March 2017 edition - an Easter present! Ed)

oOo

Dear Maurice,

Have you noticed how much people are prepared to pay for dog leads and lead-ropes for horses? So cheap and easy to make. The three strand one illustrated is about 30 years old, and still works!

Incidentally, the splice isn't actually an eye splice, but I got it from Mr Toss's book *The Riggers Apprentice* if I remember correctly. You do a back splice, but when you start it, each strand goes through the steel eye first.

The green one has a steel ring with a Jack Ketch or Hangman's knot *ABOK* #1119 to give it a little bit of weight, and a couple of multiple overhand knots, one to limit the size of the neck loop and one to stop it running through your hand.

The red one does have a braid splice in it. A total mystery to me for ages until I read the late Percy Blandford's book a while ago now.

I once offered to make a lead for a very attractive blonde lady, or should I say for her dog, which was rejected. I discovered ages later from her partner that the reason was that she didn't think that 'twisting the bits round' would be strong enough! She was talking about the splice! I said to him, 'Ask her what she thinks stops ships floating away in the night when they're tied up!'

Best Regards,
Cazbil

oOo

Dear Maurice,

So called 'modern times' has seen the rise of what's called 'political correctness': it is sometimes ridiculed and often seems farcical. Is it time to change the name of the much-maligned 'Granny Knot'. I cannot imagine what the Granny Militant Tendency will do if the name came to their attention. How did it get its name anyway, is there a grain of truth in it? What would we change it to?

The Granny Knot was thought to be the only one a gorilla was able to tie, but I believe this has now been called into question. Does anyone have any up-to-date information? *Ed's note: try* https://www.youtube.com/watch?v=Snl4U8HPdtQ

There are 'sister hooks' and 'guy ropes'. Should they be gender-free? What about *ABOK* #1963? Is *ABOK* #2896 offensive?

ABOK #3519 is a bit chilling, apart from verging on ethnic racism, dare I ask where they get the 'material' from? Things must have been different then.

The old Anglo-Saxon term for, among other things, the groove running around stranded rope, in modern parlance, was abandoned ages ago, I'm uncertain when or on whose suggestion. Was it publisher's censorship or just general acquiescence.

I'm sure there are many other examples of 'non-PC' knot names I haven't thought of, which my fellow readers will be only too quick to tell you about.
N. King.

Dear Maurice,

To follow on from Cazbil's article on lassos, here is some further information.

Lassos are still made the old fashion way at many lariat shops in the Texas area. However, New England Ropes may still make a 4-strand very hard-lay rope for cutting off the spool to make lassos of choice.

The Texas makers I've seen use a heavy duty rope making rig, with the operator sitting in a cart that is electrically driven up and down the rope walk. All necessary controls are accessible by hand or foot in the cart.

For example, the operator can turn out a 35ft, 3/8in diameter common-lay rope about every 2.5 to 3 minutes. The secret to these ropes is that the traveler hook is tensioned with 250+ pounds while closing at a very hard lay. The facility I visited had a well out back for dropping the pipe shaped traveler ballast weight down the hole. This was connected to the end of the rope walk by wire rope. This traveler tension is an order of magnitude greater than where I tension the lariats I make. Mine are more for show, than for pro-rodeo use.

The spools of the yarn used for the lariat are dyed ahead of time by submerging the whole spool into a barrel of the color dye desired. After a day or so in the dye vat, then a couple of days to air dry, they are ready for making rope.

The rope tool in this facility was a chrome-plated Maltese cross for 4-strand ropes. It rode on its own trolley on the tracks of the rope walk, with a settable friction brake to impede the travel towards the rope machine.

The honda (loop) is tied by hand by a guy with incredibly strong forearms and hands. Then the lariat goes for a swim in a hot wax trough for a while. Some shops reverse these last two steps. The internal air is displaced by the wax.

Each lariat is tensioned as it is cooled afterward. The honda is placed over a shaped hook to reinforce the loop shape. This facility used a heavy truck winch (driven by an electric motor) to stretch each rope.

The resulting rope can easily stand straight up for six feet. Then the leather "burner" pad can be sewn into the loop if ordered by the customer.

The Texas facilities can change the lasso composition between Nylon, Polyester, and a few other materials, to meet the cowboy's requirements. The ropes can often be supplied in left hand twist for the left-handed cowboys. Pro-level cowboys carry several lariats in their gear-bag, depending on whether they are roping head, or heel (back feet), and whether it is a hot (or wet) day or not. All slightly different ropes. An easy half-dozen before considering spares.

When nylon hit the pro-rodeo circuit in the late 1940s, hemp ropes went out of the roping competition. A cowboy with a nylon rope could lasso the cow about 8 seconds sooner than the cowboy with the hemp rope, just because of the stiffer nylon and the ease of forming a throwable loop. A waxed hemp rope never reaches the stiffness of a synthetic lariat, so the throwing loop takes longer to form.

Hope this fills in some of the details for you.

Greg Davis

oOo

Dear Maurice,

In *KM* 132 Cazbil asked about the construction of Lasso ropes and how they are made so stiff.

In *The Working Cowboy's Manual* by Fay E. Ward (1958) ropes of many different types are discussed, ranging from early twisted rawhide to braided yacht ropes. Hard laid 'silk' Manila was a popular choice and, coming in different diameters, there would always be one to suit the task in hand. Diameters ranged from 3/8in for light work and trick roping, to 1/2in for heavy duty work.

Whatever the rope, after tying the honda the rope must be stretched All kinks must be removed before stretching, which can be done between a couple of fence-posts by levering it taut with another pole. The rope is left under tension at least overnight before it is ready for use

The length of the rope differs depending on where and how it is to be used – from about 33ft in Texas to 45ft in Oregon – determined by the technique of the roper, and the book goes into great detail about the various styles.

In *Roping and Riding* by Willard H. Porter (1975) the author reminisces on famous ropers and rodeo stars he has known, with emphasis on the equipment each preferred. Stretching is considered essential for a rope and starts with tying the honda. The loop is then formed around a tree and tension applied by means of a fence-post acting as a lever until the honda is really tight. The rope is removed and a soft rope put around the tree and through the honda eye. The other end is tied to your car bumper, using a soft rope to secure it. Then "reverse away from the tree until the rope is as taut as a banjo string. Apply the brake. Leave for at least a couple of hours". He also warns against using the rope for a washing line, and advises keeping working ropes in a can, when travelling or not in use, where the humidity will remain constant.

However, *Juggling a Rope* by Charles H. Coe (1927) gives slightly different lengths for the ropes used in various parts of the USA with some being up

to 90ft long. He also agrees that the 'Silk Giant' hemp is a good choice and should be 3-strand hard laid rope. He also advocates stretching with the aid of a motor car. The dimensions recommended for a working rope are 3/8in to 7/16in diameter, but for trick roping, one made from Maguey (*Agave americana*) of 3/8in diameter is advised, as it best maintains an open noose. For rope spinning a braided cotton is advised and No 12 Spot Cord is the recommended brand. I do not know what the current equivalent would be (or even what No 12 spot cord was). Care of the rope is also emphasized but this should be second nature to knot tyers anyway.

I believe that starting with a stiff, tight laid rope and stretching it will firm it up quite well. I do not know if this has answered Cazbil's query but hope that it has helped.

Richard Hopkins

oOo

Hello Maurice,

I attach photographs of the two sides of the pub sign at Tarrant Keyneston, Dorset. You will see that the painter has had trouble with the top right-hand corner of the centre square in each: in the first he has not got the right-hand side of the top loop quite lined up and in the second he has missed out a side segment (and not got round to putting the 'fluff' on part of the cord).

Nicolas

oOo

Dear Maurice,

On the subject of pubs with knot names, this one is in the quaint English south coast seaside town of Weymouth, with its picturesque harbour and Georgian houses. To be accurate it is more of a bistro than a pub. but as Mr Maxwell would have said, 'Don't let facts get in the way of a good story'.

The present owner could offer no information about it's history but it must have an interesting one, the writing on the wall looks old and faded so I think it would reward some investigation, as indeed Weymouth does, with its Nothe Fort, nearby Portland Bill and the amazing natural phenomenon of Chesil Bank.

The town is now the home of the sailing ship, the Pelican, and was once the berth of the Beautiful Brig Astrid tragically lost off the coast of Ireland three years ago. On a darker note, the area once harboured the spies sending atomic secrets to Russia who were living in a nondescript little bungalow, and eventually caught and tried in 1961 (you would have thought the big aerial would have given them away).

After all these years of going there I had never noticed the Monkey's Fist before, after all the writing on the wall is big enough.

N. King

oOo

Hello Maurice,

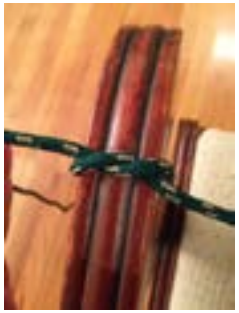
'BP' always recommended Scouts to tie their shoelaces without untidy and trip-risky ends and loops sticking out. I attach a picture from *Scouting for Boys* 1908. The text below the picture's title is:

One end of the lace is knotted under the lowest outside hole, and the lace is brought through and threaded downwards through the opposite hole; it is then taken up to the top. The dotted part of the lace is the part which lies underneath the shoe and is not visible.

Nicolas Wadsworth

Dear Maurice,

Here is my attempt at tying "Looping the Loop":
Step 1: Half of a Reef Knot
Step 2: Make a loop in your left hand
Step 3: Make a loop in your right hand, loop it around the first loop, and tuck it through the hole. At this stage you have a standard bow.
Step 4: Loop it around and through, again
Step 5: Tighten



From across the pond,

Chris FitzSimons

Interesting Dictionary Definitions spotted by members

From *A Glossary of Berkshire Words and Phrases* Volume 20, No. 3 Barzillai Lowsle
Shoot, sb.; also **Shoot** or **Shool**, v.a. to mend a rope.? Paid for a Bell Rope and shooting another, 2s. 6d. --*Church Account, 1720*. For the Bell Rope and six shoots of y- old, 81. --*1730*.
Shoot, Shit, Shet, Shut, to get; v.n. to throw off, get rid

From *Oxford English Dictionary* © OUPress 2004
shoot, *v.* To splice (a rope); to mend (a bar); †to fit (boards) *together* by a mortise or the like (*obs.*); to weld (metals). *Obs.* exc. *dial.*
Cf. **shut *v***. In this use the vbs. *shut* and *shoot* seem to have been more or less confused.
1548 *Ludlow Church-wardens' Accounts.* (Camden) 33 For shottynge the belle rope ij tymes iiijd.

From *Brewer's Dictionary of Phrase and Fable*
Roper. Mistress Roper. A derogatory name once given to the Marines by British sailors from the allegedly awkward way Marines handle the ship's ropes.

'You carry a rope in your pocket' Said of a person very lucky at cards, from the superstition that a bit of rope with which a man has been hanged, carried in the pocket, secures luck at cards.

'Simplified Turk's-heads' Simplified

Part 2 by Jim Caswell

In my article about "Simplified Turk's-heads" in *KM* 132, I addressed a "simplified" approach to constructing Turk's-heads with an Even number of bights. This follow-up article looks at using the same approach to cover the construction of Turk's-heads with an Odd number of Bights.

Actually the rules are very simple, and once you understand the process you really only need to remember:

1. Start a bight in the middle of the strand.
2. Work with two strands (somewhat in the manner of a 2-strand plait).
3. Turn around when you have gone as far as you need to go.
4. Keep working strands close and parallel to standing strands.
5. Make all initial crossings the same, finish on same side as start and get **EVEN** bights.
6. Alternate all initial crossings, finish on opposite side as start and get **ODD** bights.

These simple rules ensure that the working strands run adjacent and parallel to the standing strands, and construction is "simplified" in that the strand path becomes self-evident and construction becomes "follow the leader".

Note that while the family of Turk's-heads resulting from this approach is restricted to those having a number of Parts one more than the number of Bights (eg 3Px2B, 4Px3B, 5Px4B, 6Px5B, 7Px6B etc) or, in the case of Long Turk's-heads, a number of Parts that is one more than a multiple of the number of Bights (eg 5Px2B, 7Px2B, 7Px3B, 10Px3B, 9Px4B, 11Px5B, etc). This is by no means a restricted family and there have been very few occasions when I have not been able to find a member to meet my requirement.

Some of, what I find, the principal advantages of this approach are:

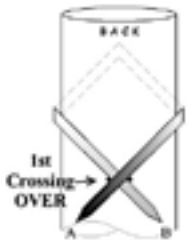
- Knot structure remains symmetrical at all times.
- Relatively easy to keep strands in position manually.
- Strands self-supporting after a few cycles.
- Number of Parts and Bights becomes a somewhat secondary consideration.
- Length of working strand is halved.

The following diagrams illustrate procedure for working Odd bights:

"Simplified" Regular Turk's-heads with ODD bights

Rule: For selected strand, 2nd Crossing is opposite to 1st Crossing
[eg For this illustration 1st crossing for Strand A is **over** and 2nd crossing is **under**.]
[Note: Repeat cycle for strand pair is Bottom to Top then back to Bottom]

1st Cycle:

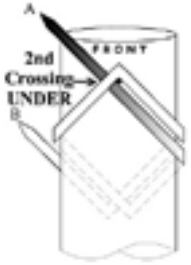


Step 1

Create Bight at middle of strand. Position strands to left **<A** and right **B>** at approx. 45°.

Wrap strands down to centre at back passing Strand **A over** Strand **B**.

Trap crossing with fingers or use pins to locate if necessary.



Step 2

Create bights at back directly after crossing. Wrap strands up to front keeping strands close and parallel to standing strands.

Pass strand **A under** standing strand at bight.

Step 3

Pass strand **B** under **A** then over standing strand bringing both strands back to top.

2nd Cycle:

Step 4

Create new bights with each strand and wrap down to back. Keep strands close and parallel to standing strands complimenting standing pattern (ie "Follow-the-Leader") to complete 4Px3B.

Step 5

Create bights at back directly after crossing. Wrap strands up to front keeping strands close and parallel to standing strands complimenting standing pattern.

Step 6

Create new bights at front. Wrap down to back. Keep strands close and parallel to standing strands complimenting standing pattern to complete 6Px5B.

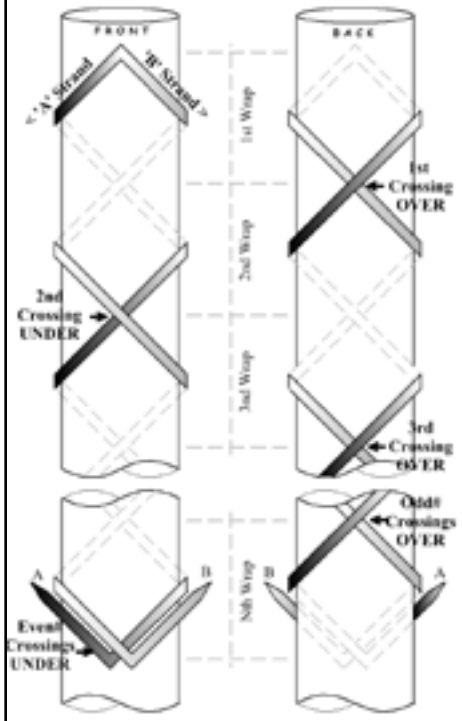
3rd+ Cycles: Repeat Steps 5 and 6 as necessary to raise knot to required size.

"simplified" Long Turk's-heads with ODD bights

Rule: For selected strand all crossings on initial wraps are **alternated**.
[eg for this illustration all crossings on initial wraps are Strand A over-under-over-etc.]

1st Cycle:

Step 1



Create Bight at middle of strand. Position strands to left **<A** and right **B>** at approx. 45° passing alternately to the back then front with Strand A alternately **over** then **under** Strand B at each crossing.

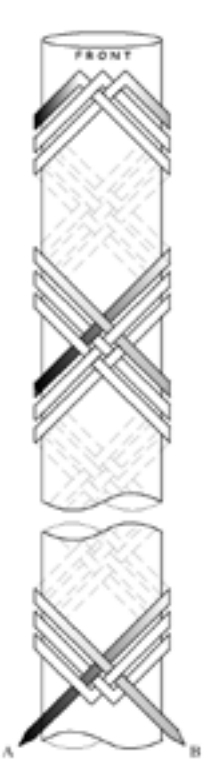
Wrap as many times as required for cover **(Note: Final wrap can be either to Front or Back).** Create new Bights at bottom after final crossing.

2nd Cycle:

Step 2

Wrap strands back to top keeping strands close and parallel to adjacent standing strands while complimenting standing pattern.

Step 3



Wrap strands down to bottom keeping strands close and parallel to adjacent standing strands while complimenting standing pattern.

Close working strands to complete 3Bight Knot OR continue to 3rd+ Cycle to raise knot to next in series.

3rd+ Cycles: Repeat Steps 2 and 3 as necessary (adding two Bights at completion of each cycle) until desired cover achieved.

KNOT ART

The sculpture which dates from 2003 is above the entrance of the Parish Church in Javea, Spain

The artist is Bibiane Stilmant

Pictures submitted by Penny Bodger.

Knots in Science

By WebCrawler

You may have seen the announcement of the 2016 Nobel Prize in Chemistry for the *Design and Synthesis of Molecular Machines.* This then would seem an appropriate moment to show the illustration below from a review article in the UK's Journal of Physics in 2015.

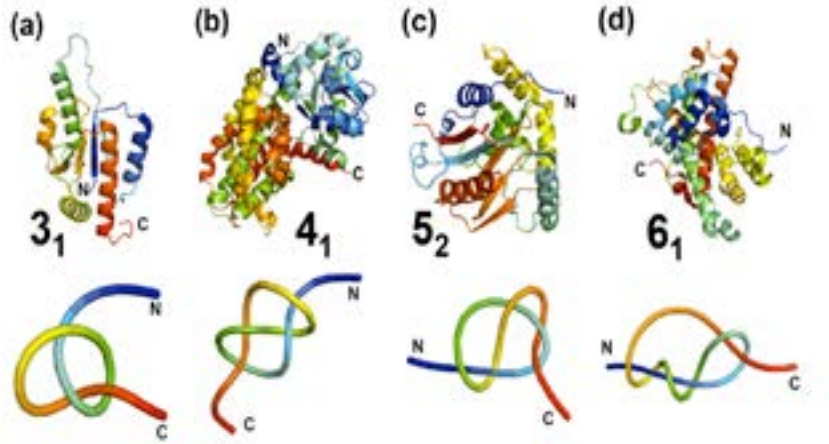


Figure 9. Structures of knotted proteins that contain the four different types of knots (3_1, 4_1, 5_2, 6_1) in the polypeptide backbone. (*a*) YbeA, a trefoil-knotted (3_1) methyltransferase from *E. coli*. PDB code: 1NS5. (*b*) *E. coli* class II ketol-acid reductoisomerase, containing the figure-of-eight (4_1) knot. PDB code: 1YRL. (*c*) Human ubiquitin carbony-terminal hydrolase L1 (UCH-L1), containing a knot with five projected crossings (5_2). PDB code: 2ETL. (*d*) α-haloacid dehalogenase containing a stevedore (6_1) knot. PDB code: 4N2X. Top panel: ribbon diagrams of the polypeptide chains produced using Pymol (www.pymol.org/). Lower panel: simplified view of the protein chain showing the knot, generated using KnotPlot (http://knotplot.com/). Both structures and reduced representations are coloured from blue (N-terminus) to red (C-terminus).

The four knots shown in various protein chains are very real: overhand or thumb-knot; figure-of-eight; and two varieties of timber hitch. The first two knots are very ancient and the latter is at least 400 years old.

Since the proteins have probably been around for at least 100,000 if not millions of years, it looks as though nature was the first knot tyer and perhaps this makes knotting the oldest craft.

References

Molecular knots in biology and chemistry Nicole C H Lim[1,2] and Sophie E Jackson[1]
1 Dept of Chemistry, University of Cambridge, Lensfield Road, Cambridge CB2 1EW, UK
2 Faculty of Sciences, Universiti Brunei Darussalam, Gadong BE 1410, Brunei Darussalam
Journal of Physics: Condensed Matter 27 (2015) 354101. An Open Access Journal

Wire Stays

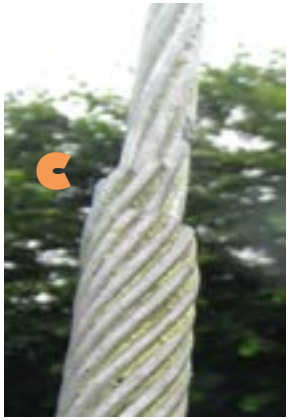
by N. King

I have noticed these wire stays attached to electricity poles for years, but never looked closely before. I'm surprised at how they are made, and wonder why.
The pole is secured to the ground by a wire rope stay which is not a simple structure. It is composed of three separate lengths of 6-strand wire rope **1**, **2** and **3**, and, apart from where it enters the ground, five 'junctions' with other elements.

The lowest length **1** is attached to the bottom end of a 'bottle screw' tensioner **T** by a thimble secured by a heavy crimp **A**.

There are then three separate junctions, all of a similar design.

The first junction **B** is at the top of the tensioner, linking it to the bottom end of the next section of 6-strand stay **2** by a thimble which is attached to the stay by half of a 12-strand rope (ie six strands) of a lesser gauge wire being wrapped around the stay for about 800mm, round the thimble, and then back around the stay over the same length.



The cut ends of these 12 wrapping strands **C** are galvanised, so this cannot be a junction constructed in the field, it must have been made in a workshop.

The next junction **D** is where the top end of this section of 6-strand stay is attached to a brown ceramic insulator which functions as a 'double thimble'. It is secured to the lower half of the insulator in the same way as the bottom end is attached to the tensioner - by six strands of a 12-strand rope being wrapped around the heavier gauge 6-strand stay.

The uppermost length of 6-strand stay is attached to the pole by the heavy gauge 6-strand stay being divided into two 3-strand elements, which are bent twice round the pole **E**, and then re-united to reform the 6-strand stay **3**, which descends to be attached to the top end of the insulator. This attachment **F** is similar to that at the lower half of the insulator, by six strands of a 12-strand rope being wrapped around the heavier gauge 6-strand stay.

The extra strand **X** spiralling round the insulator may appear, to the uninitiated, to be part of the construction, but this intrusive creeper will not, of course, fool the more discerning reader.

If anyone knows, or can find out, anything about the design of these 'wrapped' junctions, and whether or not they exist in other countries, please share it.

Heaving Mallets & Boards

By Des Pawson

More Power to your Elbow!

Heaving mallets ranging in size from 6 to 24 in overall *

A tool that puts power to your elbow, yet is relatively unknown, is the Heaving Mallet. Whilst at one time these tools were issued in the Royal Navy, many of them appear to be individually made, either by the rigger himself or a friendly turner or engineer; it certainly was not something normally bought from a ship's chandler. It is a great help in tightening ropes and small stuff, and also the working tight of whippings, seizings, stitches, lashings and all sorts of bindings, in both fibre and wire. By hitching the line to be tightened round the head and handle, and using the head as a pivot, pulling on the handle, a great deal of leverage can be exerted. Heaving mallets are also very useful in pulling tight the strands of splices, especially in ropes of 24mm and above.

They come in many sizes, mostly with long metal handles (usually brass) filled with wood and a wooden hand-grip, the heads being either wood, or tubular metal filled with wood. One of the main tasks these mallets perform is to tighten wire seizings, and many of the heads of old ones show evidence of that use. As well as tightening the seizings, they would have been used to hammer them flat.

There are variations with a short metal neck and longer wooden hand-hold above the head and, in some mallets, steel rather than brass is used.

Top: brass head with short neck and possible replacement handle, 18 in overall*
Bottom: steel head and long handle, 17 in overall*

Smaller sized mallets may be all wood, for use by a sailmaker or on small stuff.

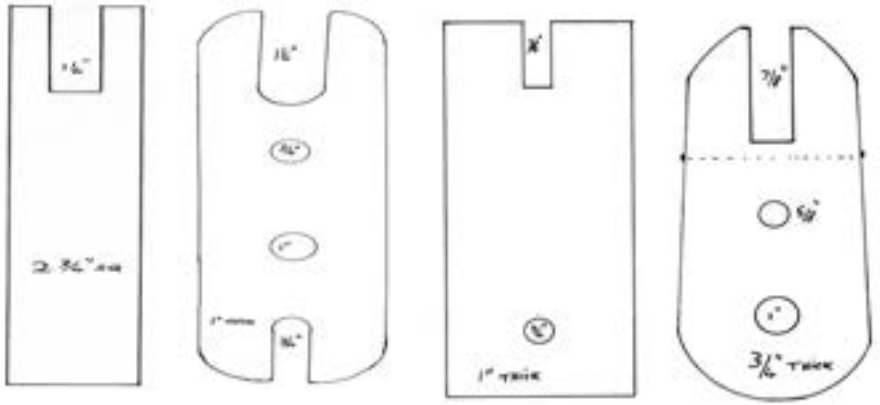
All wood heaving mallets 6½ - 9 in overall *

The one I made and use has a turned oak head and a piece of gas pipe with an inserted wooden part for the handle.

At a pinch an engineer's ball-pein hammer can be used. A serving mallet could also be used to tighten a serving in the manner of a heaving mallet. This makes some sense where a serving is being applied. It may, however, break down the edge of the groove on the serving mallet, so a heaving mallet would work best.

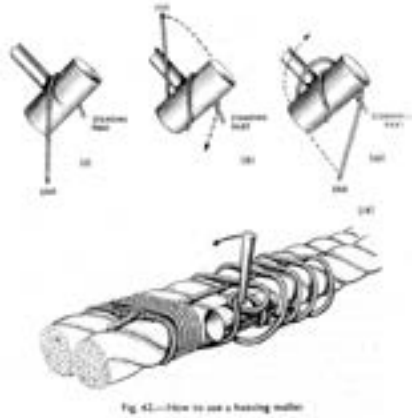
Whilst a heaving mallet can be used on its own, it will work much better with a heaving board as a base against which the head can pivot.
This device also has many variations; it is basically a piece of scrap board with a hole or slot cut into it, something you can easily make yourself and will make your heaving mallet work so much better.

**** From the collection of the Museum of Knots & Sailor's Ropework***



A selection of Heaving Boards of various sizes and designs

Heaving Mallet in use with a Heaving Board.



Taken from the *Manual of Seamanship*, 1951

Using my Heaving Mallet and Board to tighten the end of a Monkey's Fist

© Des Pawson 21.10.15

Piece Pipe

By Cazbil

Can't remember how I got on to this, probably couldn't bring myself to throw away a perfectly good piece of pipe, however short! It never fails to amaze me how what at first glance seems blindingly simple, isn't. My first effort was not satisfactory for two reasons: first, the string slips when starting – easy enough to tape over the pipe first, sorted; and it also stops the copper shining through if the turns are not tight enough together. Secondly, there is also the risk of the turns slipping off the ends. This is cured by just slightly belling the ends, you can use the ball end of a hammer; tap the hammer, don't try to hit the pipe! You can also just rotate a rod in the ends which also works, as well as easing the entry of the finishing cork. And it's well worth deburring the pipe with emery or sandpaper when you're done.

It's really handy that a wine bottle cork fits standard 22mm water pipe perfectly. You can glue the cork before inserting it in the 'blind' end and cutting it off flush, or you can make the tube double-ended. You can tether the cap using a sail-maker's needle to pull a piece of cord through and knotting the end. Cork being cork this is about the only way to do it.

At the risk of stating the obvious, if you cut the pipe to length for a specific purpose remember to allow for the length of cork inside at both ends!

There is no end to the uses for these handy containers – needles, fish-hooks, cigars – and endless ways to cover them. What's more, they don't rust and are pretty well water-tight. One final tip – it just happens that corks from champagne bottles fit standard 28mm pipe!

Cuxhaven Meeting

A small selection of the work on show at the excellent half-yearly meeting in Cuxhaven, Germany, in October. Photos: Courtesy of Ralph Streller, Richard Hopkins and Sue Pepper

Plaited Hat Band

By Maurice McPartlan

My first visit to Australia really opened my eyes to quality leather plaiting which in turn inspired me to design my own hat-band. Having recently written about leather plaiting, I decided that I would try to write this up, but using leather lace more readily available in the UK.

My idea was to plait a buckle. As a hat-band does not have to hold under tension, a plaited buckle should not be a problem.

The plaiting is a mix of round and flat work using 12 strands overall.

To calculate the length of the strands, measure the circumference of the hat and add one quarter to that length (to allow for the passage of the strap through the buckle and overlap). Multiply this length by 1.5 (loss of length to the plaiting) and then double (the plaiting starts in the middle and is then doubled). Cut 6 strands.

As I am using bought lace (cow-skin), some work needs to be done to the lace before starting to plait, namely to rehydrate it a bit, by applying plaiting soap or leather dressing and allowing this to fully penetrate the leather. Once the strands have regained their suppleness, I stretch them and run them through a lace-trimmer.

The lace then needs to be split, if for no other reason than to ensure equal thickness, but also to lighten the resulting plait. I ended up with strands about 1mm thick and 3mm wide.

If you wish to refine the plaiting, skive the edges of the 6 pieces of lace. I say "If" because I have not found it to be as easy as it might look and on many occasions I have had to redo any number of strands as my skiving went astray.

Start a 4-strand round plait in the middle of the strands and plait about 7cm. Tie off the ends and roll the plait.

Middle the 2 remaining strands cut a taper into the top 5 cm – for the tang of the buckle – skive and plait about 3 cm.

Check the length of the tang by placing it between the ends of the "buckle-plait" and ensure 5-7mm overlap of the tang. Roll the tang.

Ensure, that when the three plait ends are facing you, the plaits are all at the same stage. In the picture of the tang (above) the left-hand strand is highest.

Interweave the strands of the buckle with those of the tang to give a 12-strand plait (right) which, when worked further should give something like the picture (left).

We will go straight from the over, under, over (sennit), pattern to a herring-bone plait*. There are two reasons for this: the plait will grow more quickly and the edges work out much more evenly.

How you start depends on the lay of the strands. In my example the top left-hand strand is going over. Should yours be the opposite, you will need to reverse the instructions.

Left hand	Right hand
U1O1U1O1U1	O1U1O1U1O2
U1O1U2O1	O1U1O2U2
U2O2U1	O2U2O2
O2U2O1	U2O2U2

Repeat the last two rows until you reach the length that you want. However, after plaiting a few rounds of the herringbone (right), it is worth stopping and adjusting the transition from "buckle" to plait – if necessary using a fid, the ideal being to have as even a transition as possible (left).

When your plait is about 2.5 cm short of the circumference of the hat – stretch the plait before you measure! – proceed to plaiting buckle holes.

Left-hand

O2U3

U2O2 Under previous left-hand strand which then lies parallel to left-hand strands

Right-hand

U2O3

O2U2 Over previous right-hand strand which then lies parallel to right-hand strands

Left strand under right strand in middle.

O2U2O1	U2O2U2
U2O2U1	O2U2O2

and we are back in sequence

After one or two strands have been plaited it is worth working the strands to ensure that the width is good. Continue the plait for another 2.5 cm, plait another hole and then a third.

Continue plaiting for another 7cm or so – enough for the overlap of the belt.

There are obviously many ways to finish the plait. I have chosen to taper both sides down towards a point.

O2U2O1 U2O2U2 = Standard step
Drop next left strand U1O2U1 O2U2O2
O1U2O1 Drop next right strand then
U1O2U2

Drop 1 then O2U1 O1U2O2
Drop 1 U2O2
Drop 1- U1O1 O2U2

Use one of the remaining 6 strands to do a couple of wraps around and tie off.

Take 8 strands – I cut them back a bit to be closer to 2mm width and make a herringbone plait long enough to make the belt loop (at least the width of hat-band + twice the thickness).

U2O1 O2U2
O2U1 U2O2.

Hammer the plait (it is usually better if you have a large piece of flat wood that you place over the plait and hammer that).

We now need to finish off the "loose ends". Starting with the point-end of the plait, we need to "back-plait" the six dropped ends. Start by cutting a taper into the six strands and if you can easily do so, you can even split it down further – so that it disrupts the plaiting as little as possible.

Start with the first strand dropped and trace a path for the strand to go back across the back of the plait passing under one or two strands. When you actually pass the strand under others try to raise the strand only enough to get the cut point through.

Do the same with the two other strands on the same side.

Then do the same for the three strands on the other side. Gently tap the underside of the point to get the strands to lie, then trim them off as close to their last "under-point" as possible.

To finish the point of the belt, I add a Turks Head over the hitch on the six remaining strands – I used a 7Lx5B. Trim the six ends.

Before attaching the belt loop, put the belt through the buckle, into the middle hole to ensure that you position the loop in a good place. Working on the back of the belt, place the one end of the belt loop – Right side up! – so that there is a small overlap of plait. Plait in the 8 strands, starting from those closest to the edge of the main plait. Once the strands are in, tap them and then trim them.

Adjust the length of the plait on the other side, so that it just overlaps the edge – having passed it round a double thickness of the plait, to ensure that the loop is not too tight.

Once the ends are trimmed, tap the strands down, then turn the hat-band right-side up and roll/hammer the whole thing to flatten the strands.

Treat the whole piece with some sort of leather finishing product. Maybe all it needs now is a feather?

Another hatband in black roo leather

Final thought. If I were to plait another hat-band – not using kangaroo - I would not do it with this lace. I would look for something firmer, perhaps pigskin?

I would love to see your results.

PS Since writing this, I have been to a couple of leather suppliers to try to find some pig/peccary, does anyone know of a source?

* I am unashamedly using ***There is only one of me : a collection of leatherworking knots and other stuff*** *by Barney Belford* (see p 43)

Parting is Such Sweet Sorrow

By Marina Mooring Monitor

Parting is such sweet sorrow. Unless of course it is, or was, your best rope. The thing is, do you wait till your yacht drifts off into the night, or your load of bricks laboriously hauled up almost to the third floor suddenly decides to give you a quick demonstration of the law of gravity, or your tow rope parts and comes whistling back to smack you round the ear?

You can wait till it breaks (or do you splice it, knot it?), replace it on a time basis, or inspect it regularly for wear? As far as natural rope goes, when well-worn it gets what some would call ‘long jawed’, when the lay, pitch, or wavelength (depending on your background) becomes or looks longer than normal. You can open the lay, have a look and try to assess the wear.

I understand that, in the UK, vessels under Board of Trade regulations have a list of lines that must be of natural rope because wear is more obvious than with synthetic rope. I once had some rope from the late brig Astrid, it was the type masquerading as hemp but was actually synthetic. In places, a length of it could be wrapped round each hand and, with not a lot of effort, could be pulled apart, quite surprising to observe, especially when, not long before, someone’s foot up aloft could have been relying on it.

A lot of synthetic rope degrades in the presence of ultra-violet light (eg sunlight). If it is also subjected to sea spray, the minute salt crystals magnify the rays and accelerate the process. This is why the prudent skipper keeps unused rope in the dark, (like his crew) and, when ashore, the first mate or the skipper’s mate will be occupied in putting coils of rope through the washing machine (without using bleach).

The tow rope pictured had been used as what they call ‘kinetic rope’, when the recovery vehicle charges off into the distance until brought up short by the rope at maximum stretch, the brakes are applied, then either the rope parts or it goes back to its original length, thereby hopefully extracting the stuck vehicle. In this case, the rope was well past its best, impregnated with dirt, grit and mud, all of which would dramatically reduce its life. Interestingly, close inspection revealed that the strands were actually stuck together, suggesting that frequent violent stretching had generated enough heat to partially melt them. I did hear of this phenomenon also being found in the bow fender of a tug, the middle of which, when cut open, was well and truly melted.

In the days of square riggers, a smart prospective sailor would stroll along the quayside and inspect the rigging of the vessels moored alongside, avoiding the ones with long splices in the rigging. These would suggest an owner careless of safety being reluctant to buy new rope, and more likely to cut other corners as well, such as providing poor food. The ships which fed their crew well were called ‘feeders’, and were much sought-after by sailors looking for a new berth.

How often was rigging inspected in those days? It would have taken a pounding in the wool trade with Australia, and on the tea clippers to the Orient. It seems that vessels occupied in the guano trade to the islands off the West coast of South America had reluctant crews because loading exposed the rigging to the rotting ammonia-laden fumes of the cargo. And the only way home was back round the Horn, or even worse, across the Pacific and the Cape of Good Hope.

Things have moved on since those days, from nylon with its amazing stretch, much appreciated for anchor lines, to Kevlar with its virtually zero-stretch, making it almost useless for knot tying. Have we now reached the end of the line? Rope used in life-threatening situations such as climbing, window-cleaning on skyscrapers, rope access applications must have a usable life – but determined by what criteria? Have we now reached a point when rope will last indefinitely in the absence of mechanical damage? I suspect the many IGKT members who are rescue-workers, climbers, tree surgeons and the like will have some interesting views.

Macramé for Christmas

By Sue Wickstead

Father Christmas (Macramé Hanging figure)

Materials:

One 25 mm metal curtain ring	2 x 2 cm black beads
Red craft wool	6 x 2 cm Green beads
15 metres beige/flesh craft wool	8 x 2 cm White beads
57 metres White craft wool	1 x 3 cm red bead
15 metres Black craft wool	5 cat bells

(Instructions for cutting are given throughout the pattern as required)

Abbreviations:

LH = Larks head	SK = Square knot
HH = Half-hitch	OK = Overhand knot
AHH = Alternating Half-hitch	AC = Anchor Cord
DHH = Double Half hitch	

Instructions Hat

Cut one white cord 2 m long and attach to the curtain ring with a LH.
Tie AHH with one end until the ring is covered. (This step can also be completed using red wool for a red pom-pom).
Pin the ring and the two ends to board in a ‘V’ shape. (New cords will be cut and added next to the ring.)

Cut 2 cords 230 cm long and mount one to each hat cord with a LH + HH.
Cut 8 cords 200 cm long and mount four to each cord with a LH + HH.
Cut 2 cords 180 cm long and mount one to each cord with a LH + HH.

Cut 2 cords 150 cm long and mount one to each cord with a LH + HH.
Tie a SK with middle four cords.
Add two cords either side and tie two SKs with these 8 cords. Continue to increase in this way until you have seven SKs.

Using longest white cord as an AC, DHH each red cord onto it. Tie these two lengths together with an OK.
Fold the longest white cord back across the row of DHHs and with cord one tie DHH.

Instructions Face
Cut 16 x 90 cm (beige/flesh coloured cords).
Fold a beige cord in half and LH to the left side of the white cord.
The second cord will be added with a LH through the space between the first and second SK in the row above.
LH two more cords to the white holding cord and the fifth through the space between the second and third SK above.

LH cord 6 to the HC; cord 7 through gap; cords 8 and 9 to the HC; cord 10 through gap; cord 11 to HC; cord 12 through gap; cord 13 and 14 to HC; cord 15 through gap; cord 15 to HC. Number the beige cords 1 – 32. (The red and white cords to be left until later)
Tie two rows of ASK with beige cords only.

Tie SK with cords 1-4 and 5-8 thread a black bead onto cords 10, 11 two SKs with cords 13 -16 and 17 – 18 thread a black bead onto cords 22,23; tie a SK with cords 25 – 28 and 29 – 32.
Tie three SKs; thread the red nose bead onto cords 16/17, tie three SKs.
Row five tie eight ASKs.

Tie three more rows of ASKs decreasing each row by one SK until you have five SKs.
Use cord one as AC and DHH cords 2 – 16 onto it.
Using cord 32 as left AC, DHH cords 31 – 17 onto it. DHH cords together in the centre.
Finish off the ends.

Instructions Body
(Using red cords) Mark the level of the nose bead then fold head back out of the way.
Using Cord one as AC, DHH cords 2 – 14 onto it diagonally to marker.
Using cord 28 as AC, DHH cords 27- 15 onto it, loosen or tighten until the two AC's meet and DHH one cord to another.

Cut one cord 150 cm long, fold in half and add to the two ACs with a SK.
Cut fifteen cords 115 cm long and add each to the AC's as step 28.

Left side
Turn work sideways, using cord one as AC, DHH cords 2 – 29 onto it (leave previous AC). Re-number cords.
Tie a sinnet of three SK's with cords 1-4; 5-8; 9 -12; 13- 16.
Thread a black bead (or coloured button bead) to centre two cords of the next group of four threads and tie a SK below it.
Repeat this step two more times.
Using all cords tie three rows of ASKs.

Tie three SK, omit four cords and tie three more.
Alternate. Tie two SK, leave 8 cords, tie two SK.
Tie a SK with cords 1-4; 5- 8 then 21 – 24; 25 – 28.

Instructions sleeve
With the left group of twelve cords tie four more rows of ASK.
Mitten
Cut a white cord 30cm long. Fold in half and then DHH cords 1-12 onto this. (This white cord will be used later)
Tie five rows of ASK. Row six tie one SK.
Using cord one as AC, DHH all other ends onto it. (Finish off ends)

(Repeat steps 25 – 41 in reverse for the right side of the coat.

Instructions Coat base
Cut 16 red cords 65cm long and attach two with a LH to each loop at the base of the coat.
Using cord one under the arm on the left DHH the next 31 cords onto this including the previous AC in the centre.
Using the same AC work in the opposite direction and DHH seventeen cords onto it.
Repeat for the right side of the coat.
Divide the cords at the base of the coat into groups of fours.
Tie a sinnet of three SKs with the centre four cords. Thread a white bead to the centre two threads of the remaining groups of four and tie a SK below each bead.

Alternate and tie a row of eight SK.
Cut a white cord 90 cm long and DHH all cords onto it at the base of the coat.
(Finish off all ends to the back of the work.)

Instructions Hatband coat base and Cuffs

(Hat cuff and base of coat are all worked in the same way. A picot sinnet will be made and once in place the picot loops are cut, unravelled and fluffed). Cut a white cord 6 m long and fold in half and add with a SK to the white cord at the side of the hat. Tie a SK 2 cm down from the previous SK and push together to form a SK picot.
Continue in this way until the hat band measures across the face.
Thread three bells to the cords and tie a OK to keep it in place.

Tie a SK 2 cm down from the previous SK and push together to form a SK picot.
Continue in this way until the hat band measures across the face.
Thread three bells to the cords and tie a OK to keep it in place.
Glue or sew the hat band in place.
Coat base Repeat steps 1 – 5 for coat base without bells.
Cuffs cut 150 cm length and repeat steps 1 – 5 without bells.
Cut each picot loop, unravel and fluff out.

Instructions Beard and Moustache

Cut a white cord 40 cm and thread behind the nose bead, centre the cord and tie each end to the bottom loop on either side of the face.
Cut twelve cords 20 cm long and LH three to each loop at the side of the face.
Cut twenty more cords and attach ten to the white cords on each side of nose with a LH.
Cut nine cords 20cm long and tie together in the centre using one of the cords, thread this cord under the nose bead and tie off at the back.
Unravel each cord, fluff and trim.

Instructions Boots

Cut one holding cord 40cm long and tie an OK in the middle. (This will be to separate the two boots)
Cut six black cords 1 m long and attach to the left side of the OK with a LH + HH.
With the right cord DHH cords 11- 1 onto it.
Tie 7 rows of ASK with each group of four cords.
Thread bell onto the left cord and pin it diagonally to the left.
Cut three cords 50 cm long and attach to the bell cord with a LH +HH. (Re number cords)
Tie SK with cords 5 -8; 9 – 12; 13 – 16
Tie two more rows of ASK.
Using cord one as AC, DHH cords 2 – 18 onto is.
With the new cord one tie a second row of DHH with all cords apart from pervious AC.
Repeat steps 1 – 10 in reverse for the right boot.
Finish off all ends and sew to the base of the coat.

Finishing off.

Trim ends short and glue to the back of the work.
For a more secure method of finishing off use a latch hook to pull ends through knots at the back of the work. Trim short and glue!

See instructions for my snowman at http://igkt.net/index.php/km/extracts

Sue Wickstead

I studied to be a teacher from 1973-76 and, as part of my course, my special study was on 'Knots'. I was going to write a study on 'Macramé', but as it was then a reviving craft, I was advised to write about 'Knots'. I thought I knew about half a dozen knots, so wondered how this would work, but then I found the Ashley Book of Knots and received a distinction!

In 1982, I learnt of the IGKT - I was in touch with Eric Franklin and Geoffrey Budworth – and subsequently joined. I continued to add to my study and still love knots.

My intention, many years ago, was to write a 'Macramé' book, or to publish my patterns, but this never happened, though I did teach macramé at adult education classes once.

I also had a small craft business before having my children. But I am afraid that after the 10th Santa or the 10th frog I got bored and left it behind. There are photos of some of my work on Flickr.

I have worked as a supply teacher for over 20 years, across Sussex and Surrey and alongside my teaching career, I have worked with a Children's Charity, a Playbus, which led me to write a photographic history book about it, which in turn led to my writing Jay-Jay the Supersonic Bus (2014) with more stories on the way. In my role as visiting supply teacher I am able to share the story with many children as well as leave a copy of the book in each school as I go. More details at www.suewickstead.co.uk. See this profile on the IGKT website at http://igkt.net/index.php/km/profiles

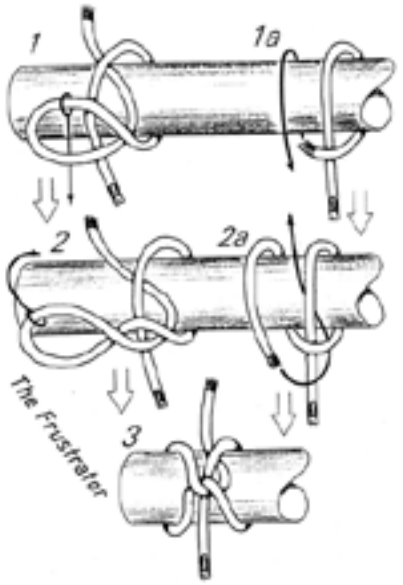
Newish Knots Re-introduced

By 'Knotmaster'

The bag, sack and miller's knots are rudimentary bindings,
But often rope work jobs need lots of more elaborate windings …
('Jennifer Wren', 2006)

The late Miss Wren (never Ms, she insisted) went on to commend both Constrictor knot (*ABOK* #1188) and Strangle knot (*ABOK* #1239), before introducing the following:

The Frustrator Knot

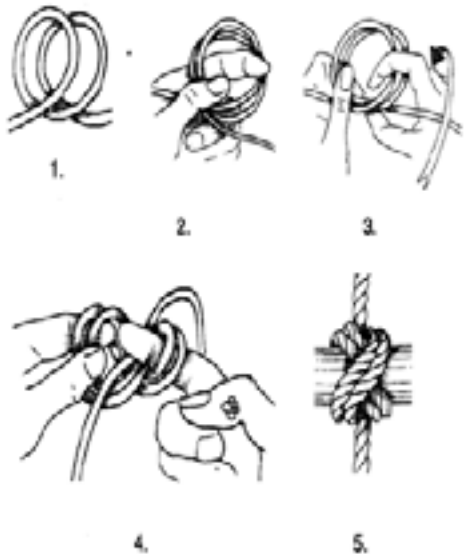


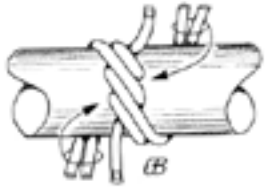
Begin to tie a Constrictor in the bight (Fig 1), but then take an extra half-twist (Fig 2) to create this quick seizing (Fig 3); or tie the knot with a working end (Figs 1a, 2a and 3).

It was discovered by IGKT founder-member Harry Asher[1], who in 1986 wrote *A New System of Knotting* - Volumes I and II (in which the Frustrator appeared) and then *The Alternative Knot Book*, published in 1989 by Nautical Books, an imprint of A & C Black (London) Ltd (in which it did not). Harry also devised the Pedigree Cow Hitch, which was

adopted by the Girl Guides Association, and the Simple Simon bend lately recommended (see *KM* 131) for a tug boat's emergency tow rope system. He also came up with a neat interweaving to ensure the twin handles of the jug, jar or bottle sling (*ABOK* #2006) always emerged the same size, which Geoffrey Budworth named Asher's Equalizer. And he identified the empirical 'Law' of Loop, Hitch & Bight*, with which his Frustrator (and the next knot) complies.

The Boa Knot





Featured in *KM* 55 (March 1997), the Boa Knot merges a doubled Constrictor Knot (*ABOK* #1252) and a doubled Strangle Knot (*ABOK* #1240).

Sketches 1-5 are by the late Stuart Grainger, an IGKT member and professional craft worker. Beneath the twin diagonals (see GB's sketch, above right) of this belt-&-braces binding, lies a four-part spiral. In thicker cords the friction created renders the knot troublesome to tighten, but it was intended by its inventor Peter Collingwood[2] for use in thin yarns and twines.

1 Dr Harry Asher MA PhD (1910-1995) had been a school teacher, a translator of Russian technical texts, an applied science author and inventor. Incidentally, he was uncle to the English actor, author and entrepreneur Jane Asher. Read his obituary on page 68 of KM #52, (April 1996).

2 Peter Collingwood OBE (1922-2008) was a renowned weaver and textile worker, author and teacher. Having 'invented' this knot – his italics – he suggested naming it the Strangulation Knot (too long and ugly, some said), then the Collingwood Knot (but, they said, that might imply it was a product of HM naval training establishment Collingwood). So he settled for Boa Knot.

**Any hitch that falls apart when removed from its foundation can invariably be tied in the bight; and so can loops which collapse when a single bight is withdrawn.*

Coker Rope and Sail Trust

By Jackie Hopson

As those members who were at the AGM in 2010 at Weston-Super-Mare will remember, a twine-making ropewalk had managed to survive with the building still standing (just) and most of the machinery still in situ.

This was in the small Somerset village of West Coker, southwest of Yeovil in the UK. Ross Aitken, director of the Trust, described the great luck of finding this gem and showed a fascinating time-lapse video of the strengthening and lifting of the 100m long roof and insertion of new oak supporting posts.*

After making further progress (limited, as always, by lack of funds) the Trust has now been able to install a new-to-them 1927 diesel engine and connect this, via a belt drive, to the extant twine-twisting machinery and are now ready to make twine when the remaining roof supports have been repaired and the current scaffolding removed.

Visitors to the ropewalk can see a large range of the items left at West Coker when the factory closed down.

** The video can be seen at*
https://www.youtube.com/watch?v=uuHIxrHRLWs
The Coker material piece is 3 minutes into the film.

Among these is a selection of the machines used to package the twine in hanks, balls and spools. This was women's work and they were the only employees allowed to sit down.

The ropewalk is now host to an interesting new project. The Trust has been involved with a group of local artists, one of whom, Jo Ball, has been investigating the whole multistage process of growing flax and turning it into twine. The picture shows Jo harvesting an experimental plot. Flax was grown in huge quantities in earlier times for ropes, twines and sailcloth, which were in great demand in the 1800s.

Coker Sailcloth was a premium material specified by Royal Navy dockyards. The crop has not been produced in the area since the end of the First World War.

Fortunately, the Trust and local artists are bringing this once-important process back to life.

The Trust's website is http://www.westcoker.net/home-page/ropewalk/ and they are open all year on the fourth Saturday of each month, 10:00-16:00 hrs and at other times by appointment.

It is well worth a visit!

The editors would very much like to hear from other members round the world who have come across gems like this.

Burnt Fingers

By W.Kerr

In the camping world, kettles such as these are fairly common; note the audio-indicator to announce the presence of steam, thereby allowing you to do some knotting while the water boils (the only problem being that it alerts others that they too might be in line for a cup of tea). Usually you grab the handle, rapidly put it down again, extremely hot, grab a cloth, do the same, end of cloth either gets singed in the gas, or goes in the fire.

As a general rule, when something goes wrong, first thing to do is identify the problem, then come up with a workable solution – like for example that wonderfully simple step to stop the door banging – Monkey's Fist or similar on each end of a piece of rope and drape them over the handles: sorted. This could easily avoid a vet's bill to straighten out your cat's/dog's tail. Of course, a lot of things are only simple after the event, when you find the answer or someone tells you. Back to the kettle, get your ball of cotton string out, start as for whipping, plain or West Country, some plain or fancy hitching, and finish as you began. The aesthetics of the finished article will depend on the circumstances, ie whether you were expecting to get paid for it, in a small tent listening to the rain, or with some fingers still shiny and burning from what you just did!

The uses for string have declined somewhat since, for example, the advent of sticky tape, thus depriving old and young the excitement of undoing the string round the wrapping of presents, but they still exist, they just need identifying.

"There is only one of me": a collection of leatherworking knots and other stuff by Barney Belford

Barney Belford 104pp. APWA, © Belford Family.

As stated in its introduction, this work is a compilation of pieces largely published by the APWA. For those not more closely linked to the APWA scene, Brian Robert Belford, commonly known as "Barney" was a bit of a legend, known to many as the "resident genius of knots" who died in 2008. His reputation, apart from being a great story-teller, an "encyclopaedia" of botany and water diviner comprised a seemingly endless supply of inventive pieces: Turks Heads, Pineapple knots, Mats, Purses and Plaiting.

This collection of articles and booklets deals with plaits and two-toned plaits, spherical knots, perfect pineapple knots, herringbone plaits, and purse knots.

If you are looking for something different to do, or are curious about exploring other possibilities, then this work is a fount of information and ideas! I freely admit that I keep coming back to the section on herringbone plaits.

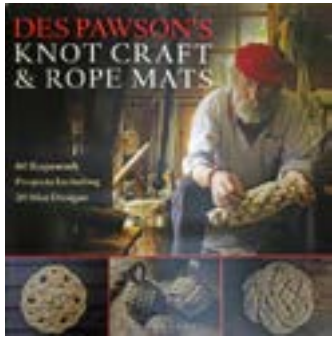
We will provide details of how to obtain this booklet and its cost as soon as we have them - Ed.

Reprints of books by IGKT members

Over the years, the Guild has published books written by members. A few of these have been available until recently, but many have been out of print for some while. Five titles have now been reset and reprinted. They are available from our Supplies Secretary, Terry Barns (for prices, see p49) and, as with all IGKT goods for sale, are made available at the lowest cost possible. All the books are A5 format.

***Breastplate Designs* (20pp) by Brian Field**
***Concerning Crosses and More* (20pp) by Brian Field**
***Knotted Fabrics* (104pp) by Stuart Grainger**
***Turkshead Alternatives* (36pp) by Stuart Grainger**
***Turk's Heads - The Traditional Way* (24pp) by Eric Franklin**

Brian Field's two small books are both about flat, decorative knots and the original ***Concerning Crosses*** has had some previously unpublished pieces added. **Stuart Grainger**'s excellent book ***Knotcraft*** (available through the Guild) is illustrated with Stuart's own superbly clear drawings (he designed the elegant IGKT logo). In ***Turkshead Alternatives*** he gives a host of examples of new chains and grommets. ***Knotted Fabrics*** was his last book and is a very complete guide to half-hitching and Cavandoli work, again with many of his own beautiful drawings. **Eric Franklin**'s ***Turk's Heads - The Traditional Way*** has not been out of print since it was first published in 1985. It is to be hoped that a whole new generation will enjoy this reset edition which uses Eric's original illustrations.



DesPawson's Knot Craft & Rope Mats

by Des Pawson
Adlard Coles Nautical, London & New York, 2016.
176 pages. £16.99.

As a self-confessed bibliophile and knotoholic, it was quite a buzz to receive a brand new book about knots! However, every silver lining, by definition, comes with its own cloud! I have to review it!

The first question that pops into my head every time I look at a new book of knots is, "Do we need another book about knots?" or to put it another way, "What's new?" More of that later.

I really enjoyed the first section about tools and tricks of the trade from which I learnt a lot. I also liked the general layout of the different chapters with the fawn box which cites materials – length/thickness of rope/cord and knots used – plus the suggestion that you make your own notes! The diagrams are also wonderfully clear, both as drawings of completed pieces and the steps for getting there.

I like the fact that the binding allows the book to be opened to a given page and it will stay there – important when trying to follow diagrams and instructions!

A couple of niggles for me. Despite what I said about how I liked the binding, where possible, I like my knot books to be pocket sized and if that is not possible, then to be of a more standard oblong shape. Whether this is realistic in this case, I am not sure. The other point is about knives… in many crafts there is a lot of discussion around the merits of knives and their need to be sharpened as opposed to the exchangeable or snap-off blades of cutters. It would have been interesting to hear Des Pawson's views on the subject.

Overall, a handsome book which I think firstly will be slightly more attractive to those who practice their knotting and rope-work in a marine environment and secondly to relative newcomers: I own the pocket-sized *Knot Craft* (2003), all of which is reproduced in this new and fuller edition, so I, personally, would hesitate to pay the full price for just over half the book.

McP

OBITUARY

JAN HOEFNAGEL 1924-2016

With great sadness we have to announce that Jan Hoefnagel died on 30th September, after a relatively short illness – bringing to an end knotting on board 'de Hoop'. It was more than 31 years ago that I met Jan on board his ship in Rotterdam, shortly after we had started the Dutch branch of the IGKT.

In trying to get the Guild better known in Holland, we contacted all the museums, and managed to put together several successful exhibitions, and all the paraphernalia of the Knotting Extravaganza were brought to Rotterdam to be displayed.

Jan was always particularly pleased that so many IGKT members from overseas came to the meetings in Holland, where he offered members and visitors alike a warm welcome.

Over 25 years he became the master of 'de Hoop', transforming this ruin into a nice, comfortable place to live – covered in knots – where visitors, young and old, were initiated into the strange world of rope and knotting. There is now another boat in the harbour, also full of knots, but it doesn't feel the same without Jan Hoefnagel's descriptions.

When Jan made a brief visit to our half-yearly meeting in October 2015, he was delighted to see how much the Guild had progressed since the early years. *Knotting Matters* had matured, and the Guild had become truly international with members from all over the world making and renewing friendships at its meetings. It made him a happy man, knowing that he had been in at the beginning and played such a large part in it.

Thank you Jan for all your commitment and support, and for sharing so freely your knotting knowledge and ideas.

Jan Vos

The Knot Festival

a macramé festival at Det Gamle Værft – The Old Shipyard

Det Gamle Værft – The Old Shipyard welcomes you to our international macramé festival – The Knot Festival, in Aeroeskoebing on the maritime island Aeroe. The festival runs from Fri 14th July to Sun 16th July, 2017.

An active participant receives a 50% ferry ticket discount. Accommodation is possible on board the schooner "Fylla" which has 23 bunks below deck. Costs: DKK 200 per bunk. Bring your own linen or sleeping bag. For other accommodation possibilities please contact the tourist office at http://visitaeroe.dk/ or phone 0045 62521300 or email post@arre.dk

Please book ferry and accommodation in due time before the festival.

Det Gamle Værft – The Old Shipyard is situated at the harbour in Aeroeskoebing right beside the ferry from Svendborg. We are a registered socio-economic business. Our main focus is communicating our maritime cultural heritage, especially steam engines and riveted steel ships. Our facilities are perfect for this kind of festival. For more information please contact us or visit our homepage www.detgamlevaerft.dk

Provisional programme:

Friday, 14th July 2017
Arrival, accommodation and setup.
Public entry from 12:00 AM.

Saturday, 15th July 2017
Macramé workshops - exhibition and sale.
Public entry from 10:00 AM to 3:30 PM.
Dinner party and entertainment at 7:00 PM.

Sunday, 16th July 2017
Departure. See you again

The final programme will be ready in January.

For registration please mail kbn@detgamlevaerft.dk or call 0045 20188222.
Read more: http://www.detgamlevaerft.dk/the-knot-festival/

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Venue: Windmill Room, Abbots Hall Primary School, Danescourt Ave, Stowmarket, Suffolk

Midlands - UK
Contact: Bruce Turley
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Tel: +44 (0)1606 590 729
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Contact: Chris Jenkins
igktchris@btinternet.com
Tel: +44 (0)2392 601 779
Venue: Fareham Sailing and Motor Boat Club, Lower Quay, Fareham, Hampshire PO16 0RA

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Tel: +44(0)1483 502 156
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richard@hwlfordd.fsnet.co.uk
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Venue: The Benjamin Perry Boathouse Phoenix Wharf, Lower Guinea Street, Bristol BS1 6TJ

Yorkshire - UK
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wayzegoose_uk@yahoo.co.uk
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Venue: Scout Headquarters, Leeds

United States of America

Alaskan - USA
Contact: Charles Rigden
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Venue: Anchorage Senior Center, 1300 East 19th Avenue, AK 99501

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North American Branch - Mid-Atlantic Region - USA
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Pacific Americas - USA
www.igktpab.org/
Contact: Evie Cowper
igktpab@gmail.com
Tel: +(1) 1 310 679 6864
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BRANCH ORGANISERS PLEASE NOTE

The contact and other details of IGKT branches which are published in *Knotting Matters* are copied from the IGKT website. Please make sure that these details are accurate and up-to-date.

As at 16th November, we are pleased to report that 115 new members from around the world have joined in 2016.

Australia	5
Canada	4
France	1
Germany	3
Hong Kong	1
Italy	2
Netherlands	2
Norway	2
Sweden	2
UK	31
USA	62

We have lost 127 members since January 2016.

IGKT SALES	UK £
A booklet on Lanyards – by Willeke van der Ham *A very easy-to-follow introduction to making useful lanyards*	£4.00
Design and Make Rope Mats and Rosettes – by Nils Kristian Rossing *'Recipes' for many circular mats and instructions for using a free downloadable program to create many others.*	£10.00
Knotcraft – by Stuart Grainger *A much-loved book about decorative knotting.*	£4.00
Turkshead Alternatives– by Stuart Grainger *Decorative chains and grommets*	£3.00
Knotted Fabrics– by Stuart Grainger *Making mats, covers ,baskets, etc*	£10.00
Decorative Woven Flat Knots (incl CD) – by Skip Pennock - *Lots of terrific shapes*	£12.50
The DIY Book of Fenders – by Colin Jones *Does exactly what it says*	£10.00
Turksheads the Traditional Way – by Eric Franklin - *A really useful introduction*	£3.00
Knotted Novelties – by Eric Franklin - *reprint of Nylon Novelties*	£3.00
Advanced Knotting – by Maurice McPartlan *an excellent DVD with patterns for complex 3D Turks Heads*	£12.00
Rope Care and Splicing for Inland Boaters – by Colin Grundy *Basic splicing for boaters.*	£2.00
Concerning Crosses and More-by Brian Field- *Flat Knots tied 'in hand'*	£3.00
Breast Plate Designs-by Brian Field- *to make and wear*	£3.00
Monographs 1-14	
IGKT Car Window Sticker	£2.00
IGKT Cloth Badge	£4.00
Certificate of Membership (Supplied at cost)	
IGKT Ditty Bag – 9" high x 6.5" across base. Without lanyard	£9.00
IGKT Enamel Brooch/Pin	£4.00
IGKT Rubber Stamp	£4.00
IGKT Tie	£10.00
Postage & packing*	

Please e-mail your order to **supplies@igkt.net** stating the full postal address to which the items are to be sent. **We will email a payment request to you (incl postage & packing) so you can make secure payment by PayPal online using any card.** If you do not have email access you can complete the details below and send **at your own risk** by post to: **IGKT Supplies Secretary, 18 Beverley Crescent, Woodford Green, IG8 9DD, UK** (Telephone +44 (0)20 8504 4544).
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*We cannot accept American Express cards direct, but AMEX cards can be used via PayPal

Back Cover: Macramé Father Christmas by Sue Wickstead See p33